

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 2.

SATURDAY, JANUARY 14, 1882.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

CARL ROSA OPERA COMPANY.—OPENING NIGHT,

SATURDAY, January 14th.—RICHARD WAGNER'S Grand Opera, "LOHENGGRIN."
MONDAY, January 16th, WAGNER'S "FLYING DUTCHMAN." TUESDAY, January 17th, VINCENT WALLACE'S "MARIANA." WEDNESDAY, January 18th, "LOHENGGRIN." THURSDAY, January 19th, "THE FLYING DUTCHMAN." FRIDAY, January 20th, AMBROISE THOMAS'S "MIGNON." SATURDAY, January 21st, BALFE'S "BOHEMIAN GIRL."

Doors open at 7.30. Opera at 8.
Subscription for the Season received by, and seats for any performance may be obtained from, the principal Librarians and the Box Office of the Theatre, from Ten till Five daily.

MR BARTON M'GUCKIN will make his first appearance at Her Majesty's Theatre on FRIDAY, January 20th, as Wilhelm Meister, in Ambrose Thomas's Opera, *Mignon*.

WEDNESDAY NEXT.

LONDON BALLAD CONCERT.—IRISH SONGS and BALLADS.

LONDON BALLAD CONCERT, ST JAMES'S HALL, WEDNESDAY Next, at Eight o'clock.—IRISH SONGS and BALLADS. Artists: Miss Mary Davies, Miss Ambler, Mrs Hutchinson, M^{me} Antoinette Sterling, and M^{me} Isabel Fasset; Mr Edward Lloyd, Signor Foli, and Mr Santley. The South London Choral Association, under the direction of Mr L. C. Venables. Conductor—MR SIDNEY NAYLOR. The programme will contain the following popular Irish Songs and Ballads: "Terence's Farewell," "Come back to Erin," "Barney O'Rea," "Rich and Rare," "Shule Agra," "Meeting of the Waters," "Kathleen Mavourneen," "Kitty of Coleraine," "Off in the stilly night," "Molly Bawn," "The Harp that once," "The Minstrel Boy," "The Cruikshank Laid," "The Legacy," also Part Songs, "The Wine-cup is circling," "The Rose of Summer," "Believe me if all," "St Patrick's Day," "A place in thy memory," "The Fairest Flower." The following old Irish Melodies, arranged by C. Villiers Stanford, with new words by Alfred P. Graves, will be sung for the first time in public on Wednesday next: "A Sailor Lad," by Miss Mary Davies; "Twas pretty to be in Ballinderry," by Mrs Hutchinson; "The Foggy Dew," by Mr Edward Lloyd; and "Father O'Flinn," by Mr Santley. Stalls, 7s. 6d.; Family Tickets, to admit Six to Stalls, £2; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s.; to be had at Austin's, St James's Hall; the usual Agents; and of Boosey & Co., 295, Regent Street.

MR SIMS REEVES has the honour to announce that his FIRST CONCERT of Operatic, National, and Miscellaneous Music will take place, at ST JAMES'S HALL, on TUESDAY Evening, January 21st, at Eight o'clock. M^{me} Marie Roze, Miss Spenser Jones, Mr Herbert Reeves, Mr Barrington Foote, Mr H. Pyatt, and Mr Sims Reeves. The Anemole Union (under the direction of Mr Lazarus). Flute—Mr H. Nicholson. Oboe—Mr Malsch. Clarinet—Mr Lazarus. Horn—Mr T. E. Mann. Bassoon—Mr Wotton. Piano—Mr S. Naylor. Messrs Broadwood's grand pianofortes will be used on this occasion. Programmes now ready. Tickets, 10s. 6d., 7s. 6d., 3s.; Admission, One Shilling; at Austin's Office, St James's Hall; and usual Agents.

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MUSICAL UNION. Thirty-eighth Season. M. JULES LASSEKRE, Director and Proprietor, begs to inform his Friends and Subscribers that the SEVEN MATINEES will commence at ST JAMES'S HALL, on TUESDAY, April 18, to be continued on the following dates (Tuesdays): May 9, 16, June 6, 13, 20, 27. Subscription for the Series, £2 2s., received by Mr Austin, St James's Hall; Messrs Chappell, 50, New Bond Street; or Mons. LASSEKRE, No. 124, New Bond Street.

MISS BESSIE WAUGH begs to announce her FIRST EVENING CONCERT, to take place on TUESDAY, January 17th, at STEINWAY HALL, Lower Seymour Street, Portman Square, to commence at Eight o'clock. Artists—M^{me} Edith Wynne, Mrs Hutchinson, Miss Hope Glenn, Mr W. H. Cummings, Mr Bernard Lane, Mr Percy Blandford, Mr Lewis Thomas, Mr Thurley Beale, Mr Arthur Oswald. Solo Harp—Mr John Thomas (Harpist to Her Majesty the Queen). Solo Pianoforte—Miss Bessie Waugh. Conductors—MR HENRY PARKER, MR ALBERT LOWE, and MR W. H. THOMAS. Stalls, 5s.; Numbered and Reserved Seats, 3s.; Area, 2s.; Balcony, 1s. Tickets to be obtained of Miss BESSIE WAUGH, 120, Great Portland Street, Portland Place, W.; and at Steinway Hall.

M^{me} ISABELLE POWERS has the honour to announce to her patrons that her FIRST GRAND EVENING CONCERT will take place on WEDNESDAY, the 8th of February, at the ROYAL ACADEMY OF MUSIC, Tenterden Street, at Eight o'clock, assisted by the following Artists: Miss Manuel, M^{lle} Pelletier, Miss Hipwell, Signor Ricci, Mr Walsham, Mr Elwin, Mr York. Harp—Miss Andine. Piano—Signor Li Calsi and his pupil, Miss Aghlanta, Mr Sumpter, pupil of Herr Lehmeier. Violin—Miss Brouil and Mr G. Brouil. Conductors—MR S. LEHMEIER and MR F. TRICKETT, F.C.O. Tickets of M^{me} ISABELLE POWERS, 2, Hetley Road, Shepherd's Bush.

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HERR SCHUBERTH begs to announce that he RETURNS to London on the 15th January next. All communications to be addressed—244, Regent Street, W.
Paris, 10th January, 1882.

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CARL ROSA OPERA COMPANY.

(From the "Daily Telegraph.")

Mr Carl Rosa has issued the prospectus of his forthcoming season at Her Majesty's Theatre, and a very interesting and attractive document amateurs find it to be. The year upon which we have just entered will rank as memorable in the musical records of the metropolis because of the revelation of Richard Wagner in his full-blown, or, as many contend, in his over-blown, condition. We are promised a display of the master's middle state at Drury Lane, and another of his latest phase at Her Majesty's; but the thing would not be complete without Mr Rosa, who intends to round off the grand "cycle" by producing the earlier works of the same bold and indefatigable pen. He, therefore, who can endure to the end may, between now and next July, know all there is to know of Richard Wagner, and finish up by forthwith journeying to Bayreuth for the unveiling of *Parsifal*. We do not pretend to forecast the mental and physical condition of the student, or, rather, patient, after such a course. Perhaps it would be as unique as the opportunity. Mr Rosa, we observe, begins at the beginning with *Rienzi*, and then goes on in order, to *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. Here, when the time arrives, Herr Francke will take up the "wondrous tale" with *Tristan and Isolde* and *The Mastersingers of Nuremberg*, Herr Neumann following on with the *Nibelungen Ring*. As this arrangement is not the result of an understanding amongst the managers, observers given to looking behind the phenomena of life have ample room for speculation as to the cause of so fortuitous and fortunate a state of things. Has the providence that shapes our musical ends resolved upon enlightening this dark island without more delay? Or is it that the same providence, being anti-Wagnerite, is bent upon enlisting against the master the feeling that comes of satiety? Whatever the conclusion of curious minds, the result will be watched with interest, and, whatever the result, we ought to esteem ourselves favoured in the enjoyment of so splendid an opportunity for deciding, each on his own account, one of the greatest art-questions of the day.

Although all the Wagner operas promised by Mr Rosa are well known to his patrons, the prospectus does not lack novelties of interest. It bids us look for Balfé's *Painter of Antwerp*, an English version by Mr C. A. Barrett of *Pittore e Duca*, produced at Trieste in the autumn of 1854. The late Mr C. L. Kenney, in his memoir of the composer, remarks as to the early fortune of *Pittore e Duca* :—

"It was produced, but not with that amount of success which Balfé had reckoned on, or those who had previous knowledge of the work and could judge its merits, had anticipated. It had been regarded by these as his highest achievement up to that time, but from a change in the cast originally intended the opera was inadequately executed, and, after a few representations, Balfé withdrew the work and declared it should never again see the light until it could be executed in a thoroughly fitting manner."

As far as we can ascertain, *Pittore e Duca* has never been performed from that time to this; and it is pleasant to be assured that its revival by Mr Carl Rosa will occur under the conditions upon which the composer resolved to insist. That a "thoroughly fitting manner" awaits *The Painter of Antwerp* belongs to the order of facts which reason, upon ample premises, determines beforehand. The fate of the opera we cannot venture to prophesy, but should the work be found rich in the qualities that made Balfé famous, it is bound to succeed. Our public have not yet lost their love of gracious and graceful tune. It may be accounted a simple and a lowly taste by those who make bouquets of diminished chords and "live up to" them; but it exists in strength sufficient to carry through the opera which gratifies it.

Mr Rosa's second novelty is Hector Berlioz's *Benvenuto Cellini*, the only work of the French master produced at the Grand Opéra and at our own Covent Garden. Fortunate to some extent in Germany, *Benvenuto Cellini* had a hard time both in France and England. The Parisians condemned it, as the composer himself tells us, "with admirable unanimity and energy," while in London an unscrupulous Italian cabal managed for it a prompt and decided catastrophe. *Benvenuto* will have a fairer chance now. The public ear is open to Berlioz; there is no fear of intrigue, and upon nothing save its merits is the opera likely to be accepted or rejected. In any case, the performance will add to our knowledge of a remarkable composer, and Mr Carl Rosa will prefer another undoubted claim to public gratitude. Turning to the ordinary repertory of the company, we find that it consists of thirty-eight operas, of which seven are by British composers.

Among the artists engaged for the season are six *débütants* on Mr Rosa's London stage—namely, Misses La Rue and Eugenie Kemble, Messrs Barton McGuckin, Ben Davies, Herbert d'Egville, and, last in order but first in importance, Mdle Alwina Valleria—an artist whose services cannot fail to prove of the highest value. Misses

Gaylord, Yorke, Warwick, Warren, and Burns return to their many metropolitan admirers; and with them come Messrs Packard, Lyall, Thomas, Turner, Ludwig, Bolton, Pope, Crotty, with others more or less well known. Finally, Mr Rosa has once more secured the services of Herr Anton Schott, whom Dr von Bülow does not love, being, presumably, no great judge of manly beauty and dexterous stage equestrianism. The orchestra will comprise sixty-five performers, with Mr Carrodus as leading violin; Mr Pew again acts as chorus-master, and Mr C. Betjemann as stage manager, while the supreme musical direction falls to Mr A. Randegger, than whom, it is safe to say, no one more efficient could have been obtained. We need scarcely add that the prospects of the season are good and even brilliant. Mr Rosa will have the field to himself, and every amateur will support a manager who not only keeps faith with the public but always strives to put before them of his very best, doing so, let us emphatically add, in the language "understanded of the people."

THE CARL ROSA OPERA COMPANY.—The opening of Mr Rosa's season of operatic performances in London is always looked forward to with interest, no matter in what house it may occur. This year the theatre elect is (for the third time) Her Majesty's, in the Haymarket. The subscription list is to comprise fifty representations, the first being announced for the 14th inst., and *Lohengrin* being the opera selected for the occasion—with Mr J. P. Jackson's English version of the drama. A special feature in Mr. Rosa's programme is the conspicuous place assigned to Richard Wagner, three other works from whose pen are included, viz., *Rienzi*, *Tannhäuser*, and *The Flying Dutchman*. With English adaptations of the first and third (also by Mr. Jackson), the enterprising manager has already made his patrons acquainted; but *Tannhäuser* in this shape will be new to them, and it is hoped, for the sake of all concerned, acceptable. Mr. Rosa has in his company artists capable of undertaking any and all the characters belonging to these operas (*Lohengrin* not excepted—as was proved some three years ago); while with his orchestra of sixty-five practised experts, led by our great violinist, Mr J. T. Carrodus, and conducted by Mr. Alberto Randegger, fresh from his artistic successes at the Norwich Festival, no less efficiency is expected in the occasionally over-elaborated instrumental accompaniments. Be this as it may, the preponderance of Wagner's music in the general scheme will possibly be found by many well-wishers somewhat excessive; but whether they argue for the best, or the contrary, the result alone can show. What with the Wagner operatic performances under Herr Richter's direction, and the "cycle" of the *Ring des Nibelungen* tetralogy—*Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung* (all in a breath, and three times over), at Her Majesty's Theatre, the Prophet of Bayreuth will have to undergo a severe ordeal, through which if he pass triumphantly, without exhausting the patience of London amateurs, the forebodings as to the speedy dissolution of Italian opera (so called) will find ample justification, and the "advanced school" (promoters of "higher development") henceforth have matters all their own way. We profess no fear on the subject, and think the time still far off when absolute melody, which is the pith and marrow of absolute music, is likely to be heard with indifference, or the genuine charm of a simple ballad-tune have passed away. As if the four Wagner "dramas" were not sufficient, Mr. Rosa promises a formidable and unanticipated addition—no other than the *Benvenuto Cellini* of Hector Berlioz, whose recent vogue, both in France and in England, would have astonished no one more than himself. *Benvenuto Cellini* was originally produced at Paris nearly forty years since, and about ten years later was given (in Italian) at Covent Garden, failing in each instance on account of supposed "cabals." In Paris the "cabal" (as in the case of Wagner's *Tannhäuser*) was charged to the "lions" of the "stalles d'orchestre," in London to Italian artists connected with the late Mr. Frederick Gye's establishment. Germany, however—more especially Weimar, under Franz Liszt, and Hanover, under Hans von Bülow—have appreciated *Benvenuto Cellini* at its worth. The English version is the work of Mr. W. Grist, of the Crystal Palace, an accomplished scholar, and just the sort of man for the task. Another advertised novelty is the late Balfé's Trieste opera, *Pittore e Duca*, the only work of that popular composer unknown to us. An English version, from the highly competent pen of Mr. W. A. Barrett, whose knowledge of music will have served him

in good stead, has been prepared. The English name for the opera (originally intended, by the way, for our own stage) is to be *The Painter of Antwerp*. Many hope that Mr. Rosa will make London audiences (as he has already made country audiences) acquainted with the *Promessi Sposi* of the much talked-of Italian composer, Ponchielli, and that he will not overlook the *Taming of the Shrew* of the regretted Hermann Goetz, especially if he can find in his company so emphatically shrewish a Katharine as Minnie Hauk. Further details there will be opportunities enough to discuss. Meanwhile it must suffice to add that most of the old favourites of the Rosa Company are again in the ranks, with the addition of Mr. Barton McGuckin—that deservedly popular artist, Mdle Alwina Valleria being re-engaged, as also Herr Schott, the last especially for the Wagner operas and the *Benvenuto* of Berlioz.—*Graphic*.

A GLANCE AT THE OLD MASTERS.

Strolling through the rooms of the Royal Academy, now set with pictures of the old masters, may be undertaken in a different frame of mind to that employed in visiting the May exhibition; for the critical faculty is not called upon for judicial activity—only a state of passive receptivity is absolutely needed to enjoy works sealed by the approving judgment of years reaching far into centuries. Whilst, at the present day, science is seen undermining and toppling over theories and dogmas propped up by the piety and learning of countless generations; whilst the jade Fashion is ever restlessly engaged in turning things upside down and inside out; still, in this age of revolution, many of the old masters, from the fifteenth century downwards, manage to hold their own, or, at least, that considerable part left from the crushing onslaught of Ruskin's eloquence. To enjoy the interesting collection at Burlington House, there is little need to trace the connection between the skill and morality of the painters. Beauty of performance and loveliness of character do not always go hand in hand, for the morality of the singing nightingale, where a worm (Darwin's latest pet) is concerned, differs little from that of the croaking raven. In the first gallery there are some excellent specimens of Sir Joshua Reynolds' work; indeed, the great Englishman is fully represented in this winter exhibition. The likeness of "Lady Wray" (No. 2) reveals, in many respects, qualities seldom absent from his portraiture. It is natural in look and feature, and yet everything about it speaks of Reynolds; it bears such a distinguishing stamp that, used by a lesser genius, would certainly have been a mark of conventionality. Reynolds, however, never sacrificed the individuality of the "sitter" to manifestations of his peculiar genius; he always managed to throw a certain something of heart and temper, as well as the features of the person, upon the canvass; but they were just the points that he alone could see and express. Callcott is seen at his best in a "River scene" (No. 7) that deals cleverly with shadows, formed by foliage overhanging cottage and stream. In the "Sea piece" (No. 14), by Cotman, the light, breaking through dark clouds, falls upon a bark struggling through surging waves, and steering out from land into a sea hugged by blackest of clouds. Collins' "Fisherman's farewell" (No. 21) scarcely realizes the merit indicated in the well known engraving of that picture—colour has not aided design. Turner liked surprises, and in "The unpaid bill" (No. 30) he threw one at the public. Leaving for the moment the glories of earth, sea, and sky, in calm and storm, at morning, noon, or eve, he placed for view a chemist's laboratory, with light streaming in through the window upon shelves and tables laden with glass bottles of every size and shape, glowing and sparkling with varied hues. In the shade a young couple are receiving a lecture from the parent, turning from his occupation to speak of other matters than science. In cannot be said that the tale is well told, nor are the figures effectively drawn; but if this great painter failed, where smaller men succeeded, he took his revenge, notably in "Sea coast: Hastings" (No. 179), and demonstrated that he was far away the greatest of all landscape painters. The second gallery, containing works of the Dutch school, affords ample illustration of the merits, as well as the weaknesses of that distinctive class. On entering the room are found side by side two pictures, "The marriage feast at Cana" by Jan Steen, and "An interior with a dead pig" by Lelienberg. The latter (No. 56) is remarkable for perfection of workmanship,

every detail of the darkened kitchen is wonderfully drawn; indeed, labour has been lavished upon such common things as poker, tongs, candlestick, birdcage, and flagon, and all so coyly done as not to distract the eye from the principal subject, the dressed carcase of a pig, which positively glows in the dark room, even like to the fabled jewel in a swine's snout. In (No. 55) Jan Steen has shown that cleverness or even perfection in technical art can never make amends for poverty, commonness, or ribaldry in the treatment of sacred subjects. It is somewhat repulsive to see a representation of the Divine Person, surrounded by tipsy Boers, in the act of supplying the rabble with liquor by the working of a miracle. The patient Dutchmen did great and beautiful work, but it is a pity they ever laid hands upon holy themes, demanding for delineation lofty idealism. The "Young Lion" (No. 77), by Rubens, is a marvel, for the skill shown in depicting the big kitten rolling and stretching out his lithesome limbs in sheer wantonness of supple strength. "Le Chapeau Rouge" (No. 85), by David Teniers, is one of the most agreeable pictures painted by the renowned master. Amongst many excellent works in the third gallery Van Dyck's "Portraits of the Lords Stuart" (No. 126) must be noticed for its nobility of subjects and treatment. There are also three embodiments of Murillo's genius, the one (No. 151) shining the brightest, is the least pretentious; a "Female figure" (No. 139), by Leonardo da Vinci, with face as fresh as the flowers that deck her beauty; a "Triumph of Pan," by M. Poussin; a glorious "Venus and Adonis," by the all-embracing genius of Titian; an unsatisfactory work attributed to the "divine" Raphael; "The Cottage Door" (No. 177) that tells of the tenderness of Gainsborough; and "The Lock" (No. 181), that testifies to a vigour of brush possessed by Constable. The fourth gallery affords examples of that branch of the art classified by Sir Frederick Leighton in a recent address to the students of the Academy, as the "didactic." Notwithstanding the undoubted good to be gotten by study of those works, still the eye will dart off to rest gratefully upon such mundane subjects as Rembrandt's "Cook," and Ruysdael's "Waterfall." In the fifth gallery Romney gets full justice done to merits conspicuously declared in the "Portrait of Lady Hamilton," (No. 247); Wilson's conventional charms are spread over the "Landscape," (No. 279); Wilkie's command of character, sense of humour, and skill in composition are proclaimed in "School," (No. 255); and Morland's thoroughly English art has seldom been witnessed with such satisfaction as in the "Hunting Scene," (No. 267) and the "Wreckers," (No. 270). This thirteenth winter exhibition, without being sensational or extraordinary, is one of well-sustained merit, and worthy of the Royal Academy of Arts.

PENCERDD GWFFYN.

DOYLY CARTE ELECTRIFYING HIS NEIGHBOURS.

In view of the probable extension of the system of lighting theatres with electricity, it is intended to provide engine power on a very large scale upon the piece of land immediately adjacent to the Savoy, where the two engines now at work are placed. The scheme includes the supply of the electric current to hotels, shops, and private houses in the neighbourhood of the Strand. The spot, which is the vacant ground between Mr D'Oyly Carte's new house and the Embankment, has the advantage of being somewhat retired. One of the principal obstacles to the extension of electric lighting in London is the circumstance that neighbours within reach of the sound of working engines find themselves, as a rule, wholly unable to sleep at night save under the soothing influences of substantial compensation.—M.T. (*Daily News*.)

[That "substantial compensation" will doubtless be supplied by Mr D'Oyly Carte with the aid of MM. Gilbert and Sullivan.—Dr Witte.]

A NEW PIANOFORTE TUTOR.—Messrs W. Morley, jun., & Co. may be congratulated on the issue of a common-sense Pianoforte Tutor, by G. B. Allen. We call it a common-sense book because the learner is not confused and disheartened at the outset by a lot of introductory matter having no special relation to the instrument. Just as in our best manuals of language the pupil begins translation as soon as he begins grammar, so here the keyboard is reached at once, and instruction in written music is conveyed only as it is required to facilitate progress thereon. Knowledge thus advances side by side with practice in the pleasantest companionship.—D. T.

THEOBALD BÖHM.

(To the Editor of the "Musical World.")

SIR,—I notice in your contemporary, the *London Figaro*, charges brought against the late Theobald Böhm, of Munich, which are, as I think, both inaccurate and misleading.

The *Figaro's* correspondent seems to consider that the main feature in Böhm's improvement of flutes was a system of fingering generally, erroneously, he says, attributed to him, but in reality "annexed" from one Captain Gordon. This it was, says the *Figaro's* correspondent, which made Böhm's name famous. Gordon, we are told, invented and perfected this fingering; and after vainly advertising it throughout Great Britain, France, and Germany, he died of a broken heart, maddened by his failure to sell his invention, and by Böhm's "annexation" of it. We are not told why, what in the one case failed so signally, succeeded in the other so completely.

In justice to Theobald Böhm, whom I knew very well for nearly forty years, I venture to suggest an explanation:—He was a man of very considerable scientific, as well as technical attainments. Originally a gold worker, he subsequently became an Inspector of mines; besides being for many years first flute in the principal orchestra of Munich. Whether he did or did not borrow ("annex") if the *Figaro's* correspondent prefers that term, the first notion of what Sir H. Bishop in his 1851 Exhibition report calls a system "for reaching and stopping the flute holes at great distances," is not very material. Böhm always claimed the invention of fingering known by his name; and I am not aware that it has ever been proved that Gordon's fingering was identical with it. The question which the *Figaro's* correspondent begs, and on which he founds very serious charges has, as he admits, been debated very "fiercely," but not conclusively settled. Be that as it may, Böhm soon perceived that the really essential points to be determined with a view to the improvement of his instrument, were: (1) The shape and proportion of the tube, more particularly of that part known as "the head" where sound is generated; (2) the exact position and proportion of the "embouchure" and finger-holes. In order to solve these problems, Böhm set himself to study acoustics, under the well-known Professor Schafhäütel, and after several years labour produced as a result: (1) "a cylindrical tube with conical head;" (2) "a geometrical diagram (I now quote from Mr Pole's report, 1862), with explanations by which makers of tubular instruments can with the greatest accuracy construct their instruments according to any of the recognized pitches."

It is upon these calculations, and upon their practical application, that Böhm's fame rests. It is no exaggeration to say that their publication produced a revolution in the manufacture of wind instruments. So little did the merit of Böhm's invention depend on any one system of fingering, that it was applicable not to flutes only, but also to oboes, clarinettes, and bassoons, which are fingered quite differently. At the Exhibition (1851) competent and impartial musical judges pronounced it to be "an entirely new and scientific system of construction, which has done more than anything else to lift this class of instruments to their present degree of perfection, both of intonation and of timbre."

If Böhm, originally like Captain Gordon, a poor man, had, like him, relied solely on a novel system of fingering, he would, probably have been as unsuccessful. In our day, nearly every flautist has his own pet system of fingering, of which he proclaims the superiority, and which, at all events, suits him best. Several of these have been adapted to Böhm's tubes, with more or less success. That Böhm did not "annex" his scientific knowledge may easily be proved. His letters, of which I have still a considerable number, prove it conclusively. The head of the Pulteney Street firm—whose intimate practical knowledge of everything connected with the manufacture of pianofortes will be contested by no maker, whether English, French, or German—has repeatedly and ungrudgingly acknowledged the assistance afforded him years ago by Böhm when calculating what is termed the scale of grand pianofortes. He told me that he found Böhm very well versed in the acoustical bearings of that subject. But, to quote the *Figaro's*

correspondent's words, "it is an old tale," that of disputed inventions. A crude idea occurs to one man; it is developed and carried out, perhaps, by another. The former may have had neither the knowledge, nor the perseverance necessary to mature his notion into practical utility; yet, he eventually claims, or his friends claim for him, all the merit of the invention.

The French point triumphantly to Papin, the inventor of steam-boats, as they assert, in Louis XV.'s time. My friend, Mr Hipkins, in his very able and interesting paper (see "*Grove's Musical Dictionary*"), shows, with more probability, that Cristofori invented pianofortes. For the sake of argument, let us associate with them Gordon, as the alleged inventor of the Böhm fingering: originator, if I rightly understand the *Figaro's* correspondent, of the most material modern flute improvement? What would any of these, in their very different degrees of importance, say to their bantlings now full grown? Would they even recognize them? And what are we to say to those—if such, indeed, there be—who would claim for the putative progenitors all the merit?—I am, sir, very obediently yours,

WALTER STEWART BROADWOOD.

Cabalua, Radnorshire, Jan. 1882.

LIST OF NEW ITALIAN OPERAS

Produced in 1881, with, in each case, the composer's name, date of first performance, and theatre in which it took place.*

1. *Lola*, + buffo, Ant. Orsini, Jan. 15th, Olympic Theatre, London;
2. *Dora*, serious, N. Guerrero, Jan. 24th, T. Dal Verme, Milan;
3. *Ercole III*, comic, 3 acts, A. Buonomo, Jan. 29th, T. Nuovo, Naples;
4. *Don Chisciotte*, serio-comic, Luigi Ricci, Feb. 4th, T. Rossini, Venice;
5. *Giordano Bruno*, serious, 4 acts with prologue, A. Bartolucci, Feb. 9th, T. Manzoni, Pistoja;
6. *L'Ereditiera*, buffo, 3 acts, C. Domineceti, Feb. 14th, T. Dal Verme, Milan;
7. *Il Partigiano*, ballet-opera, 4 acts, Conte d'Osmond, Feb. 14th, T. Municipale, Nice;
8. *Ugo e Parisina*, serious, 3 acts and prologue, G. B. Bergamini, Feb. 23rd, T. Municipale, Ferrara;
9. *Hermosa*, serious, 4 acts, Gugl. Branca, March 6th, T. Bellini, Naples;
10. *Le Nozze in Prigione*, buffo, 3 acts, Emilio Usiglio, March 23rd, T. Manzoni, Milan;
11. *Simon Boccanegra*, serious, 3 acts with prologue, G. Verdi, March 24th, Scala, Milan;
12. *Nella*, serious, 3 acts, F. P. Frontini, March 30th, T. Comunale, Catania;
13. *Ericarda di Vargay*, serious, 4 acts, M. Michielli, April 16th, T. Nuovo, Pisi;
14. *La Perla del Villaggio*, semi-serious, 3 parts, A. Gambaro, April 28th, T. Avvalorati, Leghorn;
15. *Giorgione*, serious, 3 acts, Giov. Magnanini, May 25th, T. Municipale, Reggio (Emilia);
16. *Lo Sgarbato di Giove*, buffo, 2 acts, O. Scarono, May 26th, Circo Nazionale, Naples;
17. *Il Rinnegato*, serious, Baron Bodog d'Orczy, July 9th, Her Majesty's, London;
18. *La Rosa di Perona*, semi-serious, 3 acts, Teresa Guidi, July 26th, T. Rossini, Naples;
19. *Jella*, serious, 3 acts and prologue, Giov. Bolzoni, July 30th, T. Municipale, Piacenza;
20. *I Burgravi*, serious, 4 acts, C. Podestà, Aug. 17th, T. Riccardi, Bergamo;
21. *Il Caporal Fracassa*, buffo, L. Cameroni, Sept. 3rd, Politeama, Casale (Monf.);
22. *L'Amico di Casa*, "giocosa," 3 acts and 4 parts, F. Cortesi, Oct. 13th, T. Niccolini, Florence;
23. *Zuma*, serious, 4 acts, V. Fornari, Nov. 24th, T. Bellini, Naples;
24. *La Congiura di Chereuse*, serious, Paulina Thys, Dec. 3rd, T. Nuovo, Florence;
25. *Cordelia*, serious, S. Gobatti, Dec. 6th, T. Comunale, Bologna;
26. *I Burgravi*, serious, A. Orsini, Dec. 10th, T. Costanzi, Rome.

To the above must be added the following operettas, &c. —

27. *Capitan Fracassa*, operetta, Giov. Valenti, Jan. 3rd, T. Varietà, Naples;
28. *Il Segreto della Duchessa*, + operetta, G. Dell' Orefice, Jan. 4th, T. Nuovo, Naples;
29. *I due Possidenti*, operetta, Cavanaro, Jan., Circo. Filarmonico-drammatico, Rome;
30. *Alla Caccia dei Fiori*, operetta, Giov. Varisco, Feb. 7th, T. Filo-dramm., Milan;
31. *I Guanti Gialli*, operetta, Nic. Spinelli, March 1st, Collegio di Musica, Naples;
32. *Un Telegramma*, operetta, Cesare San Fiorenzo, April, T. Nazionale, Genoa;
33. *La Jettatura*, operetta, Goudron, April, T. Quirino, Rome;
34. *Gilberto*, operetta, Enrico Abate, April, Collegio di Musica, Naples;
35. *Orologio di Nascita*, operetta, Deschamps, May, Scuola di Declam., Florence;
36. *Montevirgine*, operetta, various composers, June 19th, T. Varietà, Naples;
37. *Solda*, (?), Addi, October, T. Beretta, Bellagio;
38. *Il Padre della Figlia di Madame Angot*, operetta, L. Zandomenighi, October, T. Goldoni, Venice.

* From *Il Trovatore* and *La Gazzetta Musicale*.

+ English libretto by Frank Marshall.

* Previously performed by the Philharmonic Society, Naples, in May, 1879.

FORM OR DESIGN IN VOCAL MUSIC.

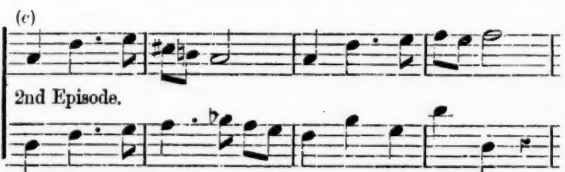
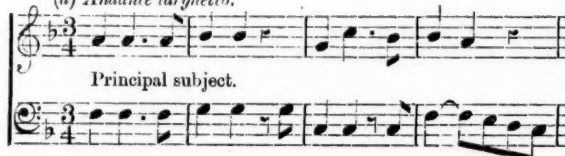
THE RONDO.

(Continued from page 6.)

It has been pointed out that both the sonata and rondo forms have their origin in the repetitions of a dance tune, such as the minuet, gavotte, and others, and that the alternative minuet or trio is represented by the second part or free fantasia in the sonata, and by the episode in the rondo. We have already spoken of the simplest kind of rondo when we described that variety of the Scarlatti form which has a principal subject and an episode; but we have yet to speak of those more elaborate kinds which have more than one episode. They also have the resemblance to the dance tune and its trio; but it is with more than one trio, or with the trio used more than once. In Handel's first opera, *Almira*, there is a dance which he calls a *rondeau*, and this consists of a principal subject, and two trios or alternatives. The first trio is to be played by two hautboys and a bassoon; the second by the violins without hautboys; and after each trio the principal subject is repeated.

Handel's song, "Lascia ch'io pianga," which is in his later opera, *Rinaldo*, bears a great resemblance to this in its plan; the only difference being that the first episode is used a second time as if it were a third trio. Each of the three ideas is distinct in key from the others. The principal subject ends with a full close (d); the episodes, as is generally, though not always, the case in instrumental rondos, end with chords or passages (e) that are not final, but lead into the repetition of the main key and idea.

Ex. 106.

(a) *Andante larghetto.*

The opera, *Almira*, in which is the *rondeau* mentioned just now, contains a *sarabande*, of which the first strain is the same as that of "Lascia"; there is but one episode or alternative, and this differs from both of those in the song. It seems as if Handel, in appropriating the music of his earlier dance tune to a later song, had kept the feeling of the *sarabande* dance in his mind while extending it to the length and rhythm necessary for the song.

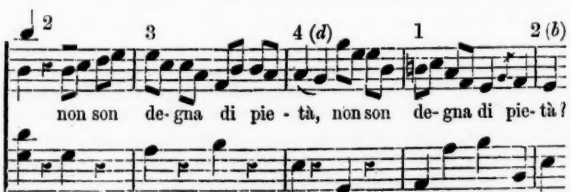
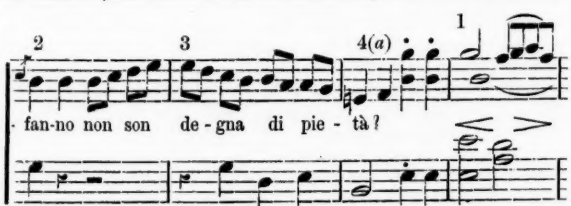
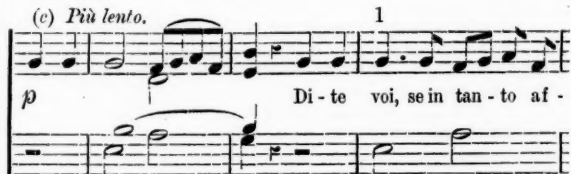
The final allegro of Beethoven's "Ah, perfide" is a free rondo. Coming as it does after a movement in E flat, this, which is also to have E flat as its main key, does not begin with its principal subject, but with the first episode.

Ex. 107.

Allegro assai.

This is in C minor, and thus becomes a sort of introduction to the principal subject. The latter, as is generally the case with the principal subject of a rondo, is a complete rhythmical idea, or *ballad sonata*, with a half-way rest on the dominant chord (a) and a full close (b) at the end.

Ex. 108.

(c) *Più lento.*

The two bars for instruments (c) at the beginning are introductory to the voice; but those which occur after the half-close must be considered as part of the rhythm which is continued by the voice. The close at the end of four bars (d) is not quite final, and a *codetta* of two bars brings the final full close (b). Immediately following this is the second episode:

Ex. 109.

Allegro assai.

which is as it were a recomposition of the first in other keys and with more modulation. A half-close ends this, which goes with a repetition of the principal idea (see Ex. 108). After this is a long coda with the words of the principal subject, but beginning with the time and accent of the foregoing episodes—the ideas differing and incomplete, always working up to a climax, and the closes always averted in one way or another, until a sudden stop and half-close leads to a portion of the principal subject. This is also broken off short, and the quick time of the episodes resumed for a few bars to bring the song to an end.

OLIVERIA PRESCOTT.

(To be continued.)

MUSIC IN NATAL.

(From a special correspondent.)

The Philharmonic Society of this town, which has been in a moribund, if not actually defunct state for many months past, has again been resuscitated, and, a few days ago, gave its second performance. The new conductor, Mr McColl, is not a professional musician, but has that true love for the art which covers many deficiencies. Under his sway, the Society—numbering sixty members, with an orchestra of about twenty—bids fair to do much good work in the future. The subject of this second performance was the "antiquated" *Messiah*, and I must say it was creditably rendered. The chorus had evidently been well drilled, and the soloists came with some success out of the trying Handelian ordeal. The lady who sang the contralto music—notably the number, "He was despised"—threw an amount of religious pathos into it that surprised me, even though accustomed to oratorio performances in England.

That the Durban people are musical cannot be denied, though one would not think so to judge from a *critique* of this performance which appeared in the *Mercury*, the leading paper of the town. Some of the phrases are "rich," and deserve reproduction. The reporter was evidently more accustomed to race-meetings than oratorios, to judge by the following inimitable passage: "With the exception of the orchestra once getting very slightly across with the vocalists, all went very well until near the end, when there was apparently a little lagging; but the stroke of the conductor's baton brought them all up to a triumphant finish!" With regard to "He was despised," we are told that "each semibreve was held its proper length, whilst due regard was given to the *amoroso* (!) parts as well as those requiring *espressivo*" (*sic*). It is also consolatory to know that in "He is the King of Glory" the *canto* was sung with *brillante*, and that the basso had one of his airs "well under his comprehension!" Mrs Wheeler, an "old singer," sang that "sweet air," entitled "I know that my Redeemer liveth," and "humoured her voice with good taste"—furthermore being successful in "securing the triplets!!" But it would take up too much of your space to give you all the plums of this *critique*.

It would not be fair, in speaking of music in Natal, to omit mention of Maritzburg, which is, if anything, a-head of us in musical matters. Maritzburg, which is the capital, is seventy miles inland by rail, and has about 8,000 of a population, while we have nearly 9,000. It is a pretty lively place, though, and has a Philharmonic Society of about eighty members, with a capital orchestra, as regards numbers. The "city" is favoured by the presence of a professional musician, Mr Charles Lascelles, who has done good service in the

way of introducing English opera to the Maritzburg public, assisted by local talent. But he has been getting himself into hot water lately, as I see by the papers up there. It appears that the Purists of Maritzburg have been objecting to the manner in which he has been mutilating the sacred works he has been producing. As I happened to be in Maritzburg on business, I stayed over night to hear the Society's recent performance of *Samson*, and I must say I was considerably shocked at the liberties Mr Lascelles had taken. The solo, "Ye men of Gaza," as far as regards the runs, was almost entirely re-written; and that fine air, "Thy glorious deeds," was equally mutilated. Imagine, too, that sublime chorus, "Then round about the starry throne," taken in indecent haste with *cymbal accompaniment*! To crown all, "Let the bright seraphim" had fully thirty bars of a concluding *caudenza*, entirely written by Mr Lascelles, the bald commonplace strains of which were accompanied by cornet *obbligato*. After that, I cannot wonder at our Maritzburg friends being so wroth with "Charlie," as they call him in their colonial playfulness.

The Durban Society has a number of good works in prospect—Bennett's *May Queen* and Gade's *Crusaders* amongst others; whilst the Maritzburg Philharmonic is studying Mendelssohn's *Walpurgis Nacht* for Christmas.

C. B. S.

Durban, Dec. 10th, 1881.

THE BORDER RAID.*

The red sun set o'er moss and fell
In a stream of burnished gold,
And the curfew rang its parting knell
From the belfry quaint and old;
Through the distant haze the Warden's gaze
Swept up to the Border Pass,
In the twilight gray concealed there lay
A foe mid the tangled grass.
"Tis a Border raid," the Warden said,
"Of a hundred men and more;
"By the Holy Mass, this night the Pass
"Shall reek with the raiders' gore."

"To arms, to arms," cried the Border chief,
"To death alone we yield;
"For the bold Buccleuch rides not to sue,
"When Douglas takes the field."

The moon rides up the azure steep,
And it gleams down Tinto's side,
As the troopers sweep from the Border keep,
Like the Solway's heaving tide;
'Mid the tangled grass that skirts the Pass,
Where the rebel tartans wave,
The challenge floats from a hundred throats,
Who'd die their chief to save.
By the pale moonlight they close in fight,
And fierce is that Border fray,
On the fatal field Buccleuch doth yield,
Ere the dawn of morning gray.

"To horse, to horse," cried the rebel chief,
"To might alone we bow,
"For the Douglas bold his own can hold
"Though branded traitor now."

*Copyright.

WETSTAR.

H. HOFFMANN'S "CINDERELLA."—Among the numerous publications of Messrs. Novello, Ewer, & Co. are several that call for particular notice. In this special list we include *Cinderella*, a setting of the popular legend by H. Hoffmann, whose music, we need scarcely add, is rapidly attaining popularity amongst us. *Cinderella*, is a work of considerable dimensions, but it never outgrows its interest, and did space allow, we could easily give proof of this assertion. Choral societies, on the look out for a really attractive novelty, cannot do better than turn their attention to this cantata, since, by its means, they are certain to please if not all, at least a majority of tastes.—D. T.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE NINETEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, JANUARY 16, 1882,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in A minor, Op. 51, No. 2, for two violins, viola and violoncello (Brahms)—MM. Straus, L. Ries, Zerbini, and Piatti; Canzone, "Ritornel fra poco" (Hasse)—Mme Fasset; Sonata, in B flat, for pianoforte alone (Schubert)—Mr Charles Hallé.

PART II.—Trio, in E flat, Op. 70, No. 2, for pianoforte, violin, and violoncello (Beethoven)—Mr Charles Hallé, MM. Straus, and Piatti; Song, "The Willow Song" (Sullivan)—Mme Fasset; Pensées Fugitives, for pianoforte and violin (Heller and Ernst)—MM. Charles Hallé and Straus.

Accompanist—MR ZERBINI.

SATURDAY AFTERNOON, JANUARY 14, 1882,

At Three o'clock precisely.

Programme.

Quintet, in A major, for two violins, two violas, and violoncello (Mendelssohn)—MM. Straus, L. Ries, Hollander, Zerbini, and Piatti; Air, "Revenge, Timotheus cries," by desire (Handel)—Mr Santley; Sonata, in E minor, for pianoforte alone (Weber)—Mr Charles Hallé; Nocturne and Siciliana, for violoncello (Piatti)—Signor Piatti; Song, "Medje" (Gounod)—Mr Santley; Trio, in C minor, Op. 96, for pianoforte, violin, and violoncello (Mendelssohn)—MM. Charles Hallé, Straus, and Piatti.

Accompanist—MR ZERBINI.

TO CORRESPONDENTS.

EPPS OF IPSWICH.—No. Sir Suppinables was a spy from the court of King Howell of Little Britain, whose rebellious vassal, "An Earl which bight Grip," having vanquished in battle, Sir Tristram was compelled to marry the King's daughter, Isonde les Blanches Mains. Hence the wrath of Sir Launcelot, who was living with Queen Guenever (King Arthur's wife) at his castle, "La Joyeuse Garde," and could not tolerate the idea of Sir Tristram's forgetfulness of his vows to "La Belle Isonde," wife to King Mark of Cornwall. About Mark, Elias the Harper sang a "villanous lay," composed for him by Sir Dinadam, the common friend of Sir Launcelot (who played him many tricks) and Sir Tristram (who played him none).

Sketch.

He vainly sought her in a crowded house,
 From which he went away the latest guest,
 And walked about beneath the foggy moon.
 And long ago the city was asleep,
 What time he trod the pavement everywhere,
 And heard the echo of his pacing feet
 Start from the houses on the other side,
 And saw his shadow lagging now behind,
 Now gliding forward as he passed a lamp.
 And when he lay him down to rest awhile,
 Strange heavy dreams arrived, like gloomy birds
 That perch upon a corpse and pick its eyes:
 Till hard pain woke him in the morning hours,
 A pain slow-burning, fearful to the head,
 So fearful that he could not say a word
 But rose and chose a road that led far off.
 And after many miles of deep despair
 He found himself, towards the end of day,
 In the beloved and blessed glimmering
 And soft fresh coolness of a great green wood.
 And there, bareheaded, thinking of her face,
 He wandered. And the birds were never loud.
 And all betokened the kind hand of God.

Pelham.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 14, 1882.

MDME ALBANI IN BERLIN.

ORIGINALLY for four nights only, Mdme Albani's engagement at the Royal Operahouse was extended to eight. Seldom has a "star" taken such a firm hold on the public. She has achieved a triumph in every one of her characters, more especially in the last one, Elsa. The *Berliner Zeitung* says:—

"It may certainly be denominated an important event in the domain of dramatic vocal art, that an artist like Mdme Albani, who, as being a born American, was brought up to use the English language, first embodies before the Berlin public, with a perfection all her own, various creations—musically never to be forgotten—by means of the Italian idiom, and, finally, in German opera and in the German tongue, conjures up the character, most rich in poetry but likewise most difficult, of Elsa in *Lohengrin* with such consummate mastery that the audience, though spoilt, are roused by her to enthusiasm. Mdme Albani, as was once more proved the day before yesterday, is an artist 'by the grace of God.' Her performance was another high victory of art; the great art of classic and good singing, ennobling and embellishing Nature when rendered by it, for the daughters of Nature are the Muses and the Graces, and Mdme Albani combines them all in her art. The Elsa whom she created for us on Tuesday was an impersonation which, though full of character and noble womanhood, was yet thoroughly poetical. There was no ranting, no striving after effect, either in her essentially plastic and æsthetic acting, in her gestures, or in her singing. How easy it was to perceive, nay, to feel convinced by her performance that the 'beautiful singing' (*bel canto*) of the Italian classical vocal method suits even 'Wagner-Music' when that method is so brilliantly exemplified in all its rules and laws as in the case of Mdme Albani, by whom, besides other things, the pronunciation had to be treated as an important study. It was further seen that Wagner-Music, though certainly only in its first epoch, where we have still to do generally with music without chaos, can very well bear the *Portamento di voce*, the *Legato*, nobleness of tone, piano, and, in short, all the attributes of the classical vocal school. Mdme Albani's voice is free from the throat notes, the nasal and palate sounds, with which the majority of our German singers are so often chargeable. How beautifully effective, too, was the admirable evenness of her vocal register, and her management of the breath, as well as the free and correct manner in which she takes the note.

"Were we to endeavour to specify the separate brilliant points in Mdme Albani's Elsa, we should find the task somewhat difficult, for she was equally successful in elegiac, gentle and affectionate, as well as in highly dramatic and passionate moments. This celebrated artist, who perhaps, by word and deed, deserves more than any other the title of a Royal Chamber-Singer, fascinated the public in such a degree that she was re-called three times after the first act"

The *Berliner Tageblatt* admires the gifted vocalist no less than does its contemporary. Here is what it says:—

"Signora Albani, as Elsa in *Lohengrin*, achieved a success as brilliant as well merited. Although the part is one of those which most strongly command the sympathies of the public, and therefore, a highly favourable one for the singer, still in Signora Albani's case it was apprehended that, having previously played Italian parts in which her vocal art was exhibited to the greatest advantage, she might not always feel at home as Elsa, for in this part there is not a moment in which pure vocal art can assert itself; on the contrary, the great requisites, in addition to unflinching correctness and absence of fatigue in the voice, are a homogeneous style of execution and characteristic impersonation. Combined with this apprehension was another fact of very great weight, namely, that Signora Albani sang the part in German, and even the most superficially educated musical layman can appreciate the unusual difficulties which beset a fair artist who has sung only in Italian when she undertakes in German a character which we cannot conceive as properly rendered without distinct enunciation and appropriate elocution. Signora Albani not only proved all fears

* The conclusion of this extract has not come to hand.—ED. M. W.

to be groundless, but completely satisfied in every respect the high demands made upon her. Not even the sharpest observer could discover a tone in her singing or a movement in her acting which bore an Italian impress and belied the German character of the music. Her very first entrance, her appearance before the King, her dumb gestures, and her sorrowful exclamation: '*Mein armer Bruder!*' afforded proof of perfect intelligence; the narrative of the dream, the prayer, the dialogue with Lohengrin, and the cry of joy after his victory, left no longer room for doubt as to the genuine artistic nature of the performance; a storm of applause burst forth from all sides of the densely crowded house. The second act was given with the requisite elevation of feeling. For ourselves personally, the duet with Ortrud before the church was especially interesting. The varying feelings of indignation at the sneering reproaches; of pain at discovering she had been deceived, and at ingratitude; and of secret fear at the possibility of truth in the hints of Lohengrin's false magic power, were admirably given. The whole performance was the more admirable because Signora Albani, as we know for a fact, is by no means a mistress of the German language, and Elsa, which in London she always sang in Italian, was not studied by her in German till she came here. To this expression of our great admiration we beg to add that Signora Albani should now learn German thoroughly. An artist who can pronounce it so plainly, and sing German parts so beautifully, is, as it were, morally bound to appear in the master-works of German song, and cause her light to shine brightly in them as it shone the day before yesterday."

PROFESSOR MACFARREN AND MR CORDER.

(To the Editor of the "Musical Times.")

SIR,—Will you kindly permit me space for a few words concerning Professor Macfarren's recent address to the students of the Royal Academy?

Being myself a student at the Royal Academy of Music, and possessing a copy of his address exactly as it was delivered to the students, I should like to correct one or two misunderstandings of which Mr F. Corder has availed himself somewhat freely. Professor Macfarren distinctly said that he desired no wilful disregard of present art, but merely that students should be cautious in accepting innovations upon established principles. Surely this is only the mild and natural advice which every wise and discreet artist of every age would give. He also stated that in order to arrive at a just appreciation of present art, and to understand thoroughly the productions of modern times, we need a sound knowledge of bygone masterpieces. Truly if any man has the ambition to compose an oratorio, we expect that he possesses also the ability to carry out his intentions; and if Mr Corder wishes specially to impress on our minds the fact that we cannot compose a modern oratorio merely on the strength of our acquaintance with such works as *The Messiah*, *Creation*, *Elijah*, &c., I may remind him, or perhaps inform him, that still more impossible would all our attempts be if we relied solely on our knowledge of present works.

If Mr Corder so soon grows weary of such a master as Mendelssohn, he may indeed soon get to the end of art, even before he has reached the beginning.

FREDERICK K. HATTERSLEY.

48, Fitzroy Road, N.W., December 3, 1881.

SOME NEW PUBLICATIONS.

Messrs Chappell and Co. have contributed to the social resources of the approaching season by issuing the Christmas number of their *Musical Magazine*, which, as heretofore, contains a choice selection of compositions for the ball-room. It is needless to praise work of this class when done by such favourites as Messrs D'Albert, Waldteufel, Kinkel, &c. Enough that the *Olivette Quadrilles* and *Olivette Lancers*, besides being fresh, are admirable examples of adaptation, while the original pieces have all needful attraction in the shape of good tune and well-marked rhythm. It may be useful to add that the music exacts little from the pianist. *Nellie's Song Book*, by T. Crampton, contains twenty-five ditties of a kind well suited to young people, both as regards words and music. Mr Crampton is so well known as a caterer for little folk that his name will be accepted in this case as a guarantee of merit. We may state, however, that there is nothing in the collection which displays other than perfect, though, of course, simple good taste. *Nellie's Song Book* is a valuable addition to the nursery repertoire, and handsomely got up withal. Messrs Chappell and Co.'s dance music contains some special features this season, not the least noticeable being quadrilles, "Lancers," and a Polka, based upon themes from *Patience*, and named after that popular operetta. In all these Mr Charles d'Albert displays his

usual judgment and skill, while each is recommended by a humorous title-page printed in colours and made quite "too-too" by lilies, sunflowers, peacocks' feathers, and other paraphernalia of aestheticism. The *Cigarette Polka*, by John Coote, jun., if not particularly original, dances well; while the *Venetia Waltz*, by Caroline Lowthian (dedicated by permission to Lord Beaconsfield), has points of obvious merit, though it cannot be said to reveal any new method of dealing with the now almost exhausted waltz form. Among piano-forte music issued by this firm for the drawing-room are a characteristic piece, *Old English Revels*, by Oliver Cramer, and a sketch, *A Doll's Frolic*, by Percy Reeve. The first is lively, pleasant and easy; the second, which might have been called by a thousand other names with equal propriety, will serve a useful purpose as an exercise in the smooth execution of prolonged and flowing diatonic phrases. A song "My Prince," by the composer of this sketch, has an expressive melody, but is disfigured here and there by chromatic harmonies of little significance, and, as treated, of less beauty. The subject of "The Haven of Rest" should have inspired Mr C. H. Marriott with ideas farther removed from commonplace than those the song contains. "True to the Core," by S. Elliott, is a stirring outburst of patriotic feeling, which comes like an echo of the warlike past; and "To Arms," by C. E. Tinney, constitutes a fitting pendant, with its tale of sacrifice in the cause of duty. These songs have little value as music, but their theme affords recommendation sufficient. The publication, with dialogue, stage directions, &c., of Mr G. Gros-smith's operetta, *Uncle Samuel*, will not be overlooked by those who are arranging for private theatricals at Christmas. As the work was produced at the Opéra Comique in May last, there is no need to enlarge here upon its vivacity and its amusing qualities generally. The music, never difficult, is always light and pretty; only four characters are introduced, the one scene is "a drawing-room," and the piece plays no more than half an hour. These should be recommendations sufficient for the introduction of *Uncle Samuel* to many a home circle.—D. T.

ALBANI AT BERLIN.

Mme Albani completed her engagement in the opera here on Friday evening, Jan. 6, by appearing for the third time as Marguerite in Gounod's *Faust*, her newly-conferred title of "Königliche Kammersängerin," or Royal Court Singer, being added to her name on the bills. The Emperor and his Court were again present, and a full and brilliant house again enthusiastically cheered the "Canadian Nightingale." On Sunday Mme Albani sang at a morning concert for the benefit of the victims of the Vienna disaster, and then left for London, previous to repairing to Monaco to fulfil an engagement similar to her Berlin one.—"Times" Correspondence.

ANNETTE ESSIOFF has made a great sensation in Copenhagen. She gave five concerts, and played twice at Court. The Queen presented her with a medallion set with pearls and containing her Majesty's portrait, and the King conferred on her the medal for Art and Science. [The Frou Frou of the piano enchants all nations alike.—Dr Bldgt.]

A MUSICAL society has been instituted at Avignon, under the title of "La Chambre Musicale," with the object of performing works by the "classical" masters. Such institutions, happily, seem to be growing up in a large number of the principal towns and cities of Europe. The more the better just now, for evident reasons; a great deal, nevertheless, depends upon how, and to whose compositions the conventional, if not altogether explicit, term, "classical," is applied.

MR EDWARD SCHUBERTH, the indefatigable director of the Schubert Society, has been playing with success, both in Paris and Lyons, his own fantasia, for the violoncello, on airs from Gounod's *Faust*; a transcription of Schubert's "Ave Maria"; and a concerto by Goltermann. The press write in most favourable terms of his performances.

MR CHARLES OBERTHÜR has gone to Paris, where he will give an evening concert on Jan. 27th at Erard's rooms, and play his Second Trio, as well as his Concertino for the harp, neither of which has been heard in Paris. He will be assisted by Mlle Doré Desvignes (who will sing his romance, "Je voudrais être"), MM. Valdec and Hollmann, as well as by M. Hasselmans, who will play, with the composer, Mr Oberthür's duet, for two harps, on *Les Huguenots*.

CONCERTS.

MR NICHOLAS MORI introduced on Jan. 8th, before an audience of connoisseurs, his new compositions, the 137th Psalm, containing a chorus, "By the rivers of Babylon": an *aria*, admirably sung by Miss Bertha Foresta; and a trio for female voices, sung by Misses Foresta, Cosford, and O'Brien. Besides which, Miss Foresta rendered with great animation Mr Mori's "Shipwright's Love" (words by Wellington Guernsey); Miss Cosford "Midnight Chimes," (words by Maria X. Hayes), and "The Two Hearts," both by Professor Bergson. Miss O'Brien (pupil of the late M. Roger), a lady endowed with a fine contralto voice, gave Schubert's "Das Mädchen und der Tod," and "The Better World," by Bergson (words by Mrs M. A. Baines). Mdme Napoleone Viarino played, with Mr Ryal, a Sonata for pianoforte and violin, by Fesca, Mr Mori terminating the *soirée* with a graceful *Morceau de Salon*, for the violin, of his composition.

MR AGUILAR has commenced his annual series of recitals of pianoforte music, at his residence, Gloucester Crescent, Hyde Park, and as usual has been favoured with large audiences. His programmes are judiciously selected from the works of "classical masters," and interspersed with new and old compositions from his own pen.

MR JOHN CROSS gave a concert in the Holborn New Town Hall, on Monday evening, Jan. 9, in aid of the funds of the St Alban's (Holborn) Parochial Schools. The singers were Mdme Touzeau, Misses Belval, and Clara Myers, Messrs John Cross, Henry Knott, Florian Horner, Auguste Carree, and a small choir; the instrumentalists, Mr Collingwood Banks (organ), Mr Luigi Carozzi (flute), and Mr F. Sewell Southgate, R.A.M. (pianoforte). The programme consisted principally of songs by modern composers, among the most successful being Wilford Morgan's "My sweetheart when a boy" (Mr John Cross), Pontet's "Big Ben" (Mr Auguste Carree), "Meet me by moonlight alone" (Mdme Touzeau), Lucantoni's duet, "Una notte a Venezia" (Mdme Touzeau and Mr John Cross), Leslie's trio, "O Memory" (Mdme Touzeau, Miss Belval, and Mr John Cross), and Mendelssohn's part-song, "Farewell to the forest," Rossini's "Carnaval," and Pinsuti's "Good night, beloved" (by the choir). Mr Collingwood Banks played on the organ Suppé's overture, *Poet and Peasant*, and Mr Sewell Southgate accompanied the songs like a thorough musician.

ROYAL ALBERT HALL.—A large number of persons attended the concert given in the Royal Albert Hall on Saturday afternoon for the benefit of the sufferers by the burning of the Ring Theatre, and, as all concerned gave their services gratuitously, there can be no doubt that the purpose of the undertaking was achieved. This is the main statement we have to make in connection with the affair, since it would be ungracious indeed to treat the performance as matter for criticism. At the same time, to pass over the work of the artists without recognition of its merit and acknowledgment of its generosity would be almost equally improper. Professionals and amateurs, natives and foreigners, were alike represented in the little army of volunteers conducted by Herr Richter, who, as highest in place, made the greatest sacrifice by coming all the way from Vienna for the occasion. The principal vocalists were Mdle Valleria, Mdme Marie Roze, Mdme Liebhart, Mdme Rose Hersee, and Mdme Patey; Mr Barton McGuckin, Mr Burgon, Mr Egbert Roberts, and Herr Friedmann; the organist was Dr Stainer; the accompanists announced to appear were Sir J. Benedict, Mr Cowen, Mr Kuhe, and Herr Frantzen; the orchestra numbered 126 instruments, played by, musically speaking, all sorts of people; and a huge chorus, comprising the Philharmonic, Faust, Carter, Hackney, Liederkranz, Deutscher, Turnverein, and Richter Choirs, was drawn from all parts of London. These individuals and associations, no doubt, made up a miscellaneous body, the control of which even Herr Richter might have hesitated to accept; but it was pleasant to see in its variety a proof of the widespread interest excited by the object of the gathering, and of the universal disposition to help so good a cause. The concert began with "God save the Queen," as arranged by the late Vincent Novello, solos by Mdle Valleria, Miss Wilmers, Mr McGuckin, and Herr Friedmann; after which the orchestra had the field to itself for some time, playing in succession the sublime Funeral March from the *Eroica*, and the entire "C minor" of the illustrious musician from whom Vienna derives so much of its artistic glory. The fitness of these selections for the occasion could no more be disputed than the skill with which Herr Richter conducted the performance, or the zeal with which his efforts were supported. The second part began with the Austrian National Hymn, "God preserve and bless our Emperor," specially arranged for chorus, orchestra, and organ by Mr F. H. Cowen. Then Mdme Roze sang "Softly sighs"; Mdme Patey, the "Creation's Hymn" of Beethoven; and Mr McGuckin, "Deeper and deeper still"; these individual efforts preceding the Prayer *ensemble* in the combat scene

of *Lohengrin*. Mdle Valleria next gave Cowen's song, "Who knows?"; Mdme Rose Hersee, the song of Elizabeth in *Tannhäuser*; Mdme Liebhart, "Sweet spirit, hear my prayer"; and Mr Burgon, "The Lord worketh wonders"; after which the *Tannhäuser* overture brought the proceedings to an end. The audience, we are bound to say, were somewhat cold, but that is not unusual amid the chilling influences of the vast space in which they gathered. His Royal Highness the Prince of Wales and a goodly number of distinguished persons graced the occasion.

—o—

PROVINCIAL.

MANCHESTER.—Mr Edward Lloyd was unable, through hoarseness, to appear at Mr de Jong's "Popular Concert" last week. In his absence, Mr de Jong had secured the services of Mr Abercrombie, whose contributions were "Angels at the window" (Berthold Tours), "Once Again" and "Sweethearts" (Sullivan). Mr Abercrombie has a pleasing tenor voice of moderate power, and a cultivated style which we have before had occasion to commend. He was an acceptable substitute for the popular singer whose place he supplied. At the same concert Signor Foli gave the "Drinking Song," from *Der Freischütz*, and Stephen Adams' "Vikings," meeting with his usual success; and Miss Hope Glen won applause in Pinsuti's "Shadow Land," and other well-known songs. The band played the overture to *Die Felsenmühle* (Reissiger), and *Martha* (Flotow), as well as several popular waltzes and marches, in their well-known efficient manner. The concert, altogether, went off with *éclat*.

PLAISTOW (Kent).—The first concert of the present season of the Plaistow Choral Society took place at the Town Hall on December 20th, in aid of the funds of the Bromley Cottage Hospital. Although started a comparatively short time ago—says the *Bromley Record*—the Plaistow Choral Society has taken firm root, and numbering, as it now does, over a hundred members, it bids fair to become by far the best Choral Society in the neighbourhood. The programme consisted of "Hear my Prayer" (Mendelssohn), solo by Miss Jessie Jones. Later on Miss Jones introduced a new song, "The Child's Quire," the composition of the conductor, Mr F. Lewis Thomas, and gained for it a unanimous encore. We believe this was its first time of performance in public, and, judging by the loudly expressed approval of the audience, it is likely to become popular. Mr Parkins sang Gounod's "Guardian Angel" in an artistic manner, and in the second part joined Miss Jones in the duet from *The Bride*, "Why droops thy head?" Mr Lewis Thomas gave the air "Arm, arm, ye brave," and the celebrated buffo aria, "Non più andrai," in his best manner, the last-named being re-demanded. The second part of the programme consisted mainly of Mackenzie's new cantata, *The Bride*. Produced last September at the Worcester Festival, this work has received considerable attention from the musical public, and its early introduction into the Plaistow Choral Society shows praiseworthy anxiety on the part of the committee to keep pace with the current of modern musical thought. All the numbers were most admirably given by the choir; each gradation of tone being observed, and, even what is more rare in a chorus, there was a distinct and intelligible dramatic reading of the music. The conductor, in conjunction with his brother, played two duets for two pianos, by Saint-Saëns and Weber. Mr F. W. Partridge and Mr W. Henry Thomas proved themselves most able accompanists, and Mr F. Lewis Thomas conducted with zeal and discretion. It only remains to add that much of the success of the concert was due to the Hon. Sec., Mr Edward Latter, who worked most indefatigably in its behalf.

IPSWICH.—Mr Lindley Nunn acted wisely when he selected the opera of *Martha* for one of his winter concerts. Miss Gertrude Nunn, who sang the principal soprano part, is the daughter of Mr John Nunn, of Penzance, niece of Mr Lindley Nunn, and younger sister of Miss Henrietta Nunn, who took the part of the Widow in *Elijah* last year. Miss F. Robertson (contralto), and Mr Bernard Lane are both known to Ipswich audiences, while Mr Albert McGuckin and other professionals were equal to the occasion. The chorus consisted of 23 basses, 8 tenors, 25 altos, and 53 sopranos. The band numbered 19, including several artistes from London and elsewhere, among whom was Mr John Nunn, of Penzance. The opera was sung throughout in a very satisfactory way. Miss Nunn, in the well-known air, "The last Rose of Summer," was heartily applauded. Mr Bernard Lane acquitted himself admirably in the part of Lionel, his rendering of the opening bars of the quintet, "May heaven above forgive thee," being particularly good. Mr Fletcher (Plunkett) has a fine bass voice, and was quite at home in the well-known "Beer song." The spinning-wheel quartet was given with spirit, and the quartet, "All good angels,"

with due solemnity. Mr Nunn must be congratulated on the eminently successful way in which the performance was carried out. In conclusion, we may add, that the concert was satisfactorily heard at the residence of Mr E. Packard, jun., at Bramford (a distance of three miles), by means of the Gower-bell telephone. The choruses were heard distinctly, the solos also, the higher notes of Miss Gertrude Nunn making their way to Bramford with marvellous effect. Another part which went splendidly in the estimation of the distant hearers was the quintet and chorus, "Ah, may Heaven above forgive thee." The result of Mr Packard's highly successful and interesting experiment proves that a scarcely dreamed of future awaits the telephone.

LONDON BALLAD CONCERTS.

Mr John Boosey gave the second of his Morning Ballad Concerts on Wednesday, at St. James's Hall, and was again successful in obtaining a large audience. The first part of the programme was devoted to compositions by Mr Arthur Sullivan, rendered by vocalists who have often obtained for them the unanimous approbation of the ballad-loving public, and two new singers, i.e., new to Mr John Boosey's concerts—Mrs Hutchinson (mezzo-soprano) and Mme Isabel Fasset (contralto). Both made a favourable impression, Mrs Hutchinson in "My dearest heart" and Mme Fasset in "Golden days" and "Will he come?" In the second part the usual enthusiasm was manifested by the audience after Stephen Adams' "Viking's song" (Signor Foli); Sullivan's "Sweethearts" (Mr Edward Lloyd); "The wedding day," by Blumenthal (Mme Antoinette Sterling); "The Berkshire Tragedy," by Behrend (Mr Santley); and "The miller and the maid," by Marzials (Miss Mary Davies). Mrs Hutchinson's sympathetic rendering of an Irish melody set to Tom Moore's beautiful words:—

"Come rest in this bosom, my own stricken deer,
Though the herd have fled from thee, thy home is still here;
Here still is the smile that no cloud can o'creast,
And a heart and a hand all thy own to the last."

must not be passed over without record. Mr Sydney Naylor, as usual, was a most efficient conductor. Mr Boosey announces a concert of Irish songs and ballads for Wednesday evening next, and for the following Wednesday evening (January 25) "The Burns' annual Birthday Concert."

Mr WALTER MACFARREN purposes giving, during his series of Orchestral Concerts (the first of which is announced to take place on Saturday evening, Feb. 25th), the following interesting compositions:—Beethoven's Symphony, in C minor (No. 5), and his overture to *Leonora* (No. 3); Weber's overture to *Oberon*; Spohr's symphony, *Die Weihe der Töne* (*The Power of Sound*), and his Dramatic Concerto for Violin; Mendelssohn's Violin Concerto (Op. 64), his overtures to *Ruy Blas* and *A Midsummer Night's Dream*, as well as the Scherzo, Notturmo, and Wedding March, from the same work; Schumann's Pianoforte Concerto, in A minor; Sterndale Bennett's Pianoforte Concerto, in C minor; Alfredo Piatti's "Fantasia Romantica," for violoncello (first time in London); G. A. Macfarren's overture to *St John the Baptist*, and his own Symphony, in B flat (MS.), his Pastoral Overture (MS.), his overtures to *Hero and Leander* (MS.) and *King Henry V.* (MS.), first time in London, as well as his Pianoforte *Concertstück*, in E. Mr Walter Macfarren has engaged a band of seventy as well as the following artists, who will appear in the course of the series of concerts:—Herr Joachim and M. Sainton (violin), Signor Piatti (violoncello), Misses Cantelo and Margaret Gyde, and Mr Charlton T. Speer (pianoforte). The vocalists will be Miss Mary Davies, Miss Clara Samuell, and Mme Patey; Mr Edward Lloyd and Mr Santley.

Mr EDWARD R. TERRY, on Wednesday evening last, was presented, by the choir of St Peter's, Paddington, with a handsome testimonial, on his resigning the post of organist and choirmaster at the above church, which he has held for eight and a half years. The presentation took the form of a beautifully illuminated address, expressing esteem for him as a friend, and admiration of his talent as a musician. This was accompanied by an ebony and gold cabinet, containing bound volumes of all Handel's and Mendelssohn's oratorios, and works by Bach, Beethoven, Sterndale Bennett, Barnby, Guilman, H. Smart, Spohr, &c. Mr Terry returned his acknowledgments in an appropriate manner, and the vicar and churchwarden expressed their appreciation of and regret at losing his valuable services.

SCRAPS FROM PARIS.

At the Grand Opera, everyone concerned is actively working away at M. Ambroise Thomas's *Françoise de Rimini*, which will probably be produced somewhere about the end of February. M. Lalo's new ballet, too, will shortly see the light of the float. It is said that M. Vaucorbeil intends reviving Gluck's *Armide* for Mad. Krauss, but it is not stated when he will do so.

At the Opéra-Comique, the programme has been agreeably varied by the revival of M. Salomon's *Aumônier du Régiment* and Adolphe Adam's *Toréador*. The part of Caroline in the latter work was sustained by Mlle Merguillier, a young lady who, unknown before the curtain went up, "sang, and found herself famous," to parody a well-used quotation. Whether she is destined to be as successful in other characters is something the Future alone can decide, but at present all Paris is talking of her. She has only lately left the Conservatory, where she studied under MM. Archambault and Mocker. It may be said that she really owes her triumph to Mad. Christine Nilsson, because, but for that lady, her career might not have taken its present course. Having heard her some years since at Cannes, the celebrated Swedish *prima donna* gave her a letter of warm recommendation to M. Ambroise Thomas, who forthwith received her into the institution over which he presides, and where she remained for four years. In 1880, she carried off the first prize for singing. She possesses a very agreeable voice, a good presence, and decided histrionic talent. The other two parts in *Le Toréador* were confided to MM. Taskin and Bertin, who acquitted themselves admirably, and, like the new star, were frequently and warmly applauded.

It would be premature to predict a long run for the new three-act opera, *La Taverne des Trabans*, although the libretto is the joint production of MM. Erckmann-Chatrian and Jules Barbier. It is possible that two gentlemen, like the first two mentioned, may be admirable novelists, and even write a successful piece for the Théâtre-Français, and yet need sufficient knowledge of the stage to make them good librettists. Such has been the case in the present instance. The libretto furnished by MM. Erckmann-Chatrian and set to music by M. Henri Maréchal, was, on being put on the stage, found so weak, that the assistance of M. Jules Barbier was invoked. His long experience and great tact worked comparative wonders, but could not well make much out of nothing, and that is about what the libretto was in its original shape. The public can scarcely be blamed—especially in this age of sensational dramas both on and off the stage—for not taking an all-absorbing interest in the quarrel of two old friends—even though they may be Alsations—which prevents two fond lovers, the daughter of one friend and the nephew of the other, from becoming man and wife. It is not surprising that the composer has not displayed much inspiration in his score; there was nothing to inspire him. However, he has written some very pleasing numbers, foremost among which may be mentioned the majority of those in the first act and a burlesque symphony in the third. The cast includes Mesdames Nicot-Vauchet, Vidal, MM. Fugère, Belhomme, Grivot, and Nicot, who sing their music well and exert themselves most conscientiously to stir up the public to enthusiasm—*mais à l'impossible nul n'est tenu*.

M. Herold, Senator and Prefect of the Seine, is dead. His proudest boast was that he was the son of the gifted composer to whose pen we owe *Zampa* and the *Pré aux Clercs*. Though not one himself, he was always doing something to advance the interest of musicians, and his loss will be long and deeply felt by them. Another celebrity in the world of art who has departed this life is M. Jean Chéret, the famous scenic artist. For four days previous to his decease he suffered greatly.

HAMBURG.—A new comic opera, *Zwei Wittwen* (*Two Widows*), has been produced with more than ordinary success at the Stadttheater. The libretto, adapted from the Bohemian original, is by Roderich Fels. The music is from the pen of F. Smetana, concerning whom the *Neue Berliner Musikzeitung* contains the following information:—

"This composer was born on the 2nd May, 1824, at Leutomischl, and when only six years of age appeared in public as a pianist. His master was J. Proksch. After acting for a long time as conductor of the Philharmonic Concerts in Gothenburg, he was, in 1866, appointed conductor-in-chief at the National Theatre, Prague, and retained the post till compelled to resign, in 1874, by deafness."

MUSIC AT THE ANTIPODES.*

(From our own Correspondent.)

The second of a series of concerts to celebrate the opening of a new organ in the Presbyterian Church, Toorak, was held on the 16th ult., under the direction of Mr T. H. Guenett, organist. A chorus of forty voices assisted.

The Catholic Young Men's Societies of St Patrick's, St Kilda, and Emerald Hill gave a concert on the 20th ult., at the Athenæum, in aid of the funds of the Irish National Land League. M. H. Kowalski, the eminent pianist and composer, consented to assist, but, after the programme had been printed, requested his name to be withdrawn, as when he promised to play he was unaware that the Land League possessed any political significance. The promoters assured Kowalski that they never intended he should identify himself with the objects of the League, and consequently struck out the reference to the organization. Kowalski, however, at the last moment, wrote to say that owing to physical incapacity resulting from laborious rehearsal for the production of his lyrical drama, *Vercingetorix*, he would be unable to attend. This was produced at the Town Hall, in the presence of the Governor, the Marquis of Normanby, and a large audience. The drama is founded on the story of Vercingetorix, the Gallic general and patriot, related by Cæsar in the eighth book of his *Commentaries*. It was the first occasion of the work being presented in English. The libretto is from the pen of Mr J. Lake, A.B. The various parts were distributed as follows:—Vercingetorix, Signor L. Coy; Luctera, Mme Gabriella Boema; Ambrokind, Signor Riccardi; Ambiorix, Signor Luisetti; A Country Lass, Mrs Kingsland; A Young Peasant, Mr Thrush; An Old Peasant, Mr Moyle. There was a large and efficient orchestra, with a chorus 250 in number, including the Melbourne *Liedertafel* and delegates from the Melbourne Philharmonic Society. The "drama," full of martial fire and passion (a love story being interpolated), was thoroughly well represented, and both performers and composer received the hearty plaudits of the audience.

La Fille du Tambour Major was presented on the same evening at the Bijou Theatre, the performers being all juveniles. It is played night after night. The bi-weekly organ recitals by Mr David Lee (City organist) in the Town Hall, continue to be attractive. A concert in aid of the Union Library and Building Fund of All Saints, Church of England, was given in the Town Hall, Prahran, on the 27th ult. The singers were Misses Kate Thayer and Christian, R.A.M., Mr F. Lineker, and a quartet party consisting of Messrs Simmons, Davies, Lake, and Andrew. Mrs Lupton performed on the harp, and a string quartet was played by Messrs Curtis, Sutch, Jäger, and Gompitch. Mr. Summers acted as conductor.

At the first of a series of six farewell concerts at the Town Hall, given by August Wilhelmj, the eminent violinist, there was a mixed chorus of 150 voices, with an orchestra of fifty, conducted by Herr Max Vogrich. The orchestra performed the overture to *Egmont*, and pianoforte selections were introduced by Herr Vogrich. Wilhelmj played the concerto of Max Bruch, an air in D by Bach, and his own paraphrase on Walter's "Prize Song" from the *Meistersinger von Nürnberg*. Miss Marie Conran, an accomplished mezzo-soprano, sang the "Prayer" from *Tannhäuser*. The second part consisted of selections from Wagner's *Flying Dutchman*, comprising the overture, "Sailors' Chorus," "Spinning Chorus," "Legend of the Flying Dutchman," and *Finale*. By general request the same programme was repeated at the second concert. These concerts are under the direction of Mr J. C. Duff.

J. T. L. F.

Melbourne, Oct. 11, 1881.

VIENNA (correspondence).—Thanks to the fact of Pauline Lucca and Bianchi appearing as Valentine and the Queen respectively, the *Huguenots* has proved more than usually attractive at the Imperial Operahouse. The Beethoven Prize of 500 florins, offered by the Society of the Friends of Music, has been awarded to R. Fuchs for a Pianoforte Concerto in C minor. The adjudicators were Hellmesberger, Richter, Fuchs, Brahms, Goldmark, Gericke, and Krenn.—A morning concert, organized by Pauline Lucca, for those who had relatives killed in the disaster at the Ringtheater, produced 2,044 florins, after payment of all expenses.

* Delayed in transmission.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The third Subscription Orchestral Concert of the season was entirely devoted to compositions by Mendelssohn, presented in chronological order. These began with an "Introduction and Allegro" from Symphony No. 9 (in D), for full orchestra (MS.), written in 1822, at the age of thirteen. Next, came an *adagio* in E, for "strings," from Symphony No. 10 (C major), also MS., composed in 1823. Both selections were interesting, as showing the wonderful precocity of one who, in late years, fully confirmed the impression made in boyhood, and whose matured productions now rank so high in the estimation of the musical world. The third number was the well-known and universally popular "programme-overture," *A Calm Sea and Prosperous Voyage* (1828), to which, it may be taken for granted, Mr Manns and his orchestra brought a reading to satisfy the most critical ear. Next followed the Pianoforte Concerto No. 1, in G minor (1828)—the "Munich Concerto," as it is generally styled—splendidly executed by Marie Krebs. The quantity of tone this young lady produces may not be specially powerful; but there is no mistaking the refined quality and artistic feeling that invariably distinguish her performances. In short, Miss Marie quite "carried away" her audience, and loud and long was the applause at the end of the concerto. Nor must I omit to record the able and careful manner in which the accompaniments were given (at times, to be sure, just loud enough)—but—&c.

The "Scotch Symphony," in A minor (1842), commenced Part II. At one or two points I felt, as it were, a degree of unsteadiness in the otherwise very striking interpretation of this great masterpiece; but we are so accustomed to something not far off perfection from Mr Manns that whenever things do not go absolutely according to the ideal entertained and so frequently realized by the accomplished conductor who has raised up a temple to music in the Crystal Palace, we may safely look out for a grumbler or so. I should add, at the same time, how admirably well the opening *Andante con moto* was rendered, as well as the truly Orphean *adagio*, than which nothing could have been more exquisite and satisfying. Marie Krebs chose for her solo displays two *Songs without Words* and the ever-popular *Rondo Capriccioso* in E major, again captivating all hearers. The *Scherzo* and "Wedding March" from *A Midsummer Night's Dream* (1843) brought this most delightful and memorable concert to a close. During the evening Miss Hope Glenn sang "But the Lord is mindful of His own" (*St Paul*),* "The First Violet," "By the Cradle," and "In Spring"—all gems, cabinet pictures indeed, and of the most refined.

At the last Saturday Popular Concert the selection included Schubert's *Marche Militaire*, in D (arranged for orchestra by Mr Manns); Haydn's Symphony in D (No. 2 of the Salomon series); Lachner's Variations and March from *Suite No. 1*, in D; Rossini's Overture to *Robert Bruce*; and Gounod's Ballet Airs from *La Reine de Saba*. Miss Hope Glenn was once more the vocalist of the evening—and once more universally acceptable.

EXIT CLOWN.

(To the Editor of the "Daily Telegraph.")

SIR,—I have read so much recently of the decay of pantomime and the loss to the Christmas stage of what was once recognized as a genuine art, that I am tempted to claim your indulgence on behalf of the members of the time-honoured harlequinade. The question is not whether the art of pantomime has degenerated, but whether the Christmas clown is wanted at all, and will not in a short time cease to exist altogether. Costly extravaganzas, elaborate scenery, interminable processions and ballets, music-hall singers, political songs, and questionable parodies have succeeded in diminishing the harlequinade to a shadow of its former self; the more favoured artists eat up the lion's share of the long hours allotted to the performance, and "Hot Collins" is never called for by the boys in the gallery. The children—bless them—still laugh, and I believe enjoy the harlequinade as much as ever; but it is difficult to persuade a young clown to study his art or his legitimate business when he is hurried on to the stage close upon midnight amidst a flutter of departing people.—Yours obediently.

AN OLD CLOWN.

* "But the Lord is mindful," &c., should never be publicly sung apart from the oratorio—for reasons no one knows better than Mr Manns.—Dr Bridge.

FIRES IN THEATRES.

(To the Editor of the "Times.")

SIR,—The dreadful loss of life caused by the burning of the Ring Theatre, Vienna, has naturally caused great alarm, not only to the frequenters of theatres, but to the community at large. A great deal has in consequence been written of late about the necessity of improving the present modes of exit from our theatres, so as to insure, as far as possible, safety to the public in the event of a fire or panic. Little or nothing, however, has been suggested for the reform of the present unsatisfactory condition of the mode of lighting the stage, dressing-rooms, &c., of theatres, and also to further guard against fire by steeping the scenery and other inflammable materials on the stage in a liquid now used extensively abroad, whereby the material so steeped chars without bursting into a flame when under the action of fire; also to compel theatres to provide proper exits and the same appliances for fire on the stage as in the auditorium.

When the fact is borne in mind that nearly all the fires in theatres have been caused by accidents or negligence on the stage, too much importance cannot be attached to the necessity of a thorough reform in this department. Of course, we who are "behind the scenes" soon get used to the reckless manner in which the gas and lights are used on the stage, but whenever friends come "behind" to see me during a performance, they invariably express their astonishment at the alarming manner in which the lighting is carried out. Candles are frequently used and left burning in dressing-rooms, and matches left lying about anywhere. Then, again, for reasons I never could discover, the stage doors to theatres are of the narrowest and most inconvenient kind, which necessitate "Indian-file" when entering or leaving. The approach to the stage door during a change of scene is often completely blocked up either by scenery or properties, so that in the event of fire during the performance, when the stage is crowded, there is but a slender chance of escape for those on the stage. This being the season for pantomimes and other spectacular performances, when hundreds of people are frequently on the stage grouped in the "transformation scenes" and many girls and children in flimsy petticoats are suspended in mid-air, I hope I shall not be thought an alarmist if I advocate the greatest caution being enforced; as in the case of fire, with so much material of an inflammable nature, with so many people crowded together, with such narrow exits, often blocked up, and with such confusion as would ensue, the loss of life would necessarily be very great. In all the leading cities of Europe (excepting in Great Britain) the most stringent reform is being carried out, resulting in the closing of many theatres until the alterations have been effected. In Rome alone four theatres have been closed—viz., the Apollo, Metastasio, Argentina, and Capranica, the latter theatre being ordered to be entirely rebuilt on account of its exits being deemed by the Government inspector as "irreparably deficient." In Vienna every one knows that the Emperor has been compelling all the theatres to immediately provide additional exits, &c., while in Paris, Berlin, &c., the Police Commissioners have issued the strictest regulations for all public places of amusement.—I have the honour to be, sir, your most obedient servant,

MARIE ROZE MAPLESON.

Hawthorn Lodge, Finchley New Road, N. W.

BALFE's *Painter of Antwerp* is announced for early production at Her Majesty's Theatre. *The Morning Post* in a notice of Mr Carl Rosa's prospectus has the following remarks:—"A special amount of pleasure is in store for the admirers of Balfe's music in the opera *The Painter of Antwerp*, to be produced for the first time in England. It was written at the best period of his career, and contains a wealth of melody of that peculiar haunting quality for which his music has ever been, and still deservedly continues to be, popular. The present generation of operagoers knows so much that is favourable of the labours of Balfe, even through the medium of isolated ballads, that it is therefore with peculiar fitness that Mr Carl Rosa seeks to make the music-loving world acquainted with an opera which is full of those characteristic attributes which won for the composer so much admiration abroad as well as at home. Balfe was the first Englishman who was commissioned by the directors of the Opéra in Paris to write a work for their theatre. He also was honoured with a like compliment from the managers of the Opéra Comique. In Germany likewise his genius was held in high estimation, as was shown by the production of *The Bondman*, as well as of versions of *The Four Sons of Aymon*, and *The Bohemian Girl* (in the German language); and in Italy he received commissions to write works for the lyric stage, one of which, *Pittore e Duca*, produced at Trieste. Mr Carl Rosa intends to bring out in its English form as *The Painter of Antwerp*."

ANNIE LOUISE CARY.

(From the "Boston Post" and "Chicago Times.")

Annie Louise Cary dutifully writes weekly letters to her step-mother and sister in the little town of Durham, Maine. One of the letters came dated at a city in Ohio. She writes that her throat, which has been troubling her of late, is now much better. She occasionally alludes to her approaching marriage with James Lorillard, in New York. The wedding will occur early next fall. The last time she will sing in public will be in June next at City Hall, Portland. The age of Annie Louise is 41 years, and that of the bridegroom elect is 35. They will reside in New York. A Durham gentleman who was one of Miss Cary's neighbours and schoolmates, said recently: "There wasn't a boy or girl in the whole school that could climb a tree or jump over a fence so well as Annie Louise. Bareheaded and bareshouldered, she once took a wild colt to break, and he ran with her to the borders of Auburn before she stopped him. She came back laughing."

[Why did Colonel James Henry Mapleson, the operatic stagiogrite and latest initial novice in the Eleusynian mysteries of Bayreuth, allow Annie Louise to slip through his fingers?—Dr Blüger.]

WAIFS.

The statement that Mr Charles Hallé intended henceforth to discontinue his pianoforte recitals in St James's Hall is unfounded. So much the better; we cannot just now afford to be deprived of entertainments at the same time so instructive and delightful. The oftener the imperishable models bequeathed to art by the truly great masters are brought before us by so ardent and unflinching an advocate the farther off is that decay of the musical art which pessimists are constantly deploring before it can be fairly said to have begun.—*Graphic*.

The Pergola, Florence, remains closed this season.

Bees think there is no place like comb (honeycomb).

A new theatrical journal, *Ariele*, has been started in Naples.

Wagner's *Lohengrin* has been well received at the Fenice, Venice.

Genée's latest buffo opera, *Rosina*, has been produced at the Carl-theater, Vienna.

After three performances of *La Favorita*, the Politeama, Trieste, was suddenly closed.

Orsini's new opera, *I Burgravi*, was but coldly received at the Teatro Costanzi, Rome.

The Popular Concerts, under the direction of Pedrotti, have been a great success in Turin.

La Juive, with Mlle Turolla as the heroine, has proved attractive at the San Carlo, Lisbon.

Mr T. B. Whitney, Miss Clara Louise Kellogg's future husband, is a rich widower, aged forty.

Mr Ambrose Austin completes to-day the twenty-fifth year of his management of St James's Hall.

The opera which Mancinelli is now writing will be produced next Carnival at the Apollo, Rome.

The young and much lauded violinist, Teresina Tua, after leaving Milan, has proceeded to Florence.

The Marchese Capranica del Grillo, husband of Mad. Ristori, is recovering from his serious illness.

H. de Ahna, hitherto simply *Concertmeister*, has been created a "Royal Prussian Court Professor."

Polinto (Donizetti's) has been a great success in Malaga, with Tamberlik, and Bonetti, the baryton.

The Becker Quartet were recently giving concerts in Milan. They not long since gave a concert in Trieste.

It is rumoured that Italian opera, under the management of Tamberlik, is to be re-established in Paris.

Joseph Wieniawski took part in the second concert of the Association des Artistes Musiciens, Brussels.

Johannes Brahms' *Deutsches Requiem* was recently performed, under the direction of Pembaur, at Innsbruck.

For the greater security of the public, the authorities of Naples have prohibited the use of fireworks in theatres.

Rubinstein is expected in Berlin to confer with Roderich Fels, who is writing a comic operatic libretto for him.

Ere these lines appear in print, Serrano's opera, *Mitridates*, will have been produced at the Teatro Real, Madrid.

M. Maurel has been engaged by M. Campocasso for a short round of performances at the Grand-Théâtre, Marseilles.

Tidvadar Nachéz, one of the young generation of violinists, has been playing with success in Wiesbaden and Brunswick.

A two weeks' season of German opera, with Mme Geistinger as the "star," will probably be given in Philadelphia, U.S.

The King of Bavaria is said to have witnessed incognito M. Massenet's *Hérodiade* at the Théâtre de la Monnaie, Brussels.

The Municipal Council of Königsberg have rejected, by 57 votes to 22, the proposal for granting a subsidy to the Stadttheater.

Paul Geisler, the composer, is engaged by Neumann as second conductor at the Wagner performances in Paris (?) and London.

Sig. D'Avanzo chose the part of Genaro in *Lucrezia Borgia* for his debut at the Teatro Real, Madrid, but created little impression.

Gustav Walter and his daughter, Mina Walter, have been singing as Faust and Margarethe (Gounod's) at the Operahouse, Frankfurt-on-the-Maine.

Mr F. H. Cowen and Herr Max Bruch are candidates for the conductors of the Gentlemen's Concerts at Manchester, in place of Mr Charles Hallé, resigned.

The students at the Guildhall School of Music number 1,150. There are upwards of eighty professors, with Mr Weist Hill as principal.—*London Figaro*.

H. Franz Mannstaedt, of Berlin, being raised to the dignity of professor, will succeed, next September, as Ducal *Capellmeister* in Meiningen, Büchner, who retires.

Oliver King, who accompanied the Princess Louise as pianist to Canada, has left Ottawa for New York with the intention of producing several of his orchestral works.

The Teatro Regio, Turin, besides being lighted by electricity, is connected with the offices of the Municipality by an automatic telephonic apparatus, for use in case of fire.

According to the Vienna papers the contributions for the benefit of the surviving sufferers by the calamity at the Ringtheater amounted some time since to 1,017,000 florins.

The list of artists at the first concert given this season by the Cercle Musical, Ghent, included Jules de Swert and Mary and Ella Lemmens, daughters of Mme Lemmens-Sherrington.

The Teatro Comunale, Trieste, has been closed by the Podestà, in order that certain precautions considered necessary for the public safety in case of an outbreak of fire, may be forthwith taken.

One of the first violins in Theodore Thomas's orchestra, New York, has been tried for having six or eight wives, all living. He cannot be classed among musicians who are wedded to art alone.

The Vogls, man and wife, have been refused permission to take part in the *Lohengrin* performances in Paris, on the ground that their absence would interfere with the arrangements at the Theatre Royal, Munich.

Mr Barton M'Guckin will make his first appearance in opera in London, next Friday, at Her Majesty's Theatre, as Wilhelm Meister, in *Mignon*, a character he has played successfully during the provincial tour of Mr Carl Rosa's opera company.

NEW MUSIC.

Messrs Ashdown & Parry may always be depended upon for a good supply of new pianoforte music at Christmas time. Their recent issue of pieces for the ball-room includes an excellent *Cavalry Galop* by Carlo Volti, having melodies largely based upon bugle calls, and therefore appropriate and characteristic. The same composer's *Clar de Lune Waltz* and *Æsthetic Polka*, if less distinctive, are easy to play, of decided rhythm, and recommended by title-pages that, in their way, are works of art. The *Polka des Siffleurs* of Michael Watson justifies its name by introducing passages to be whistled. Whether this device enhances its merit or not depends upon taste; but the Polka is otherwise a good thing, and likely to win the suffrages of dancers. The *Herzenshebe Walzer*, by Joseph Labinski, may be praised almost without reserve. The themes are in nearly every case graceful, and the resources of the waltz rhythm often ingeniously displayed. Of pieces for the drawing-room Messrs Ashdown & Parry offer five by Paul Beaumont. *Con Amore* is a simple theme variously treated, but not so as to present any difficulty. It will, no doubt, find many admirers. A serenade *Sous le Balcon* is also simple and easy, a pretty theme, representative of the lover's song, being accompanied by chords and arpeggios, more or less imitative of the guitar. The good taste of this little effusion cannot be questioned. Mr Beaumont's caprice, *Souvenir de Seville*, strikes a lighter chord; but this, likewise, keeps within the ordinary means of amateurs, who will find it very agreeable both to play and hear. Another composition of the same character, *Caprice Espagno*, is somewhat more difficult and not quite

so grateful, while in his *morceau de salon*, *Sang Froid*, the author assumes a bolder and more vigorous tone with considerable success. None of these works, though all are obviously meant for popular use, show a leaning towards vulgarity, and therefore we commend them. A batch of pieces by Victor Delacour next claims attention. *Menuet Melodique*, if not particularly new in theme or treatment, is graceful and pretty, which may also be said of the *pensée musicale*, *Viens à moi*, despite the conventional passages in which it abounds. A caprice, *Zephyrs de Mai*—the character of which may be inferred from the title—needs true and agile fingers, and provides capital exercise in scales and arpeggios. We can recommend *Cœur Joyeux* as a drawing-room piece at once unpretentious and pleasing, and with it "Loin de toi" may safely be ranked. An easy "Tyrolienne" and a bluettes "Jeunesse d'Amour" are other pieces by the same author deserving mention.

Messrs Ashdown and Parry's latest pianoforte pieces include several things worthy of particular note. A "Tambourine Dance," by Frank Austin, is as bright and spirited as need be, and by no means unadapted for use as an exercise; a gavotte, *Air de Ballet*, by Lizzie Hartland, may also be commended, as may, for different reasons, Vincent Adler's *Styrienne*. The last-named is decidedly fantastic, and does credit to its composer's fancy. In his *Suite de Pièces*, Mr Edwin M. Lott shows that he has made a careful study of the antique. The fugue, à 2 voci, is well written, and flows with ease through its brief course; but the more attractive movements are an *Allemande*, *Courante*, and *Air avec trois Doubles*. These are excellent in their way, and will accord nicely with the rage for everything old-English. *Spring Time*, a *rêverie* by Haydn Mellor, will find admirers among the lovers of prettiness *per se*, nor will the claims of *Day Dream*, an idyl, by E. Aguilar, be passed over. It is true that these pieces tell an old story in a somewhat familiar way, but of the story and the way amateurs do not easily tire. On the other hand, Mr J. Storer's *Nocturne Poétique* is scarcely worthy of its name, and Mr A. Klitz's *Woodnymph's Revel* is a showy piece of the most conventional type. The vocal music of this firm includes a setting by Mr Walter Macfarren, of Longfellow's "O Hemlock Tree," in which we note a good deal worthy of praise. Favourable mention is also deserved by Mr E. M. Lott's "Two White Roses;" Mr J. Storer's "The Flower that smiles to-day;" and Mr W. A. Cruikshank's "My true Love hath my heart," a very commendable, if not entirely adequate, setting of Sir Philip Sidney's well-known lines.

VERVIERS.—The Municipality of this town, where Vieuxtemps was born, have ordered of the French sculptor, Godebsky, a bronze statue of the celebrated violinist. Godebsky is the sculptor who executed for Halle, another Belgian town, a statue of his father-in-law, Servais, the violoncellist. He also executed Theophile Gautier's monument in Paris.

BRUSSELS.—The Correctional Tribunal has just sentenced a bookseller, for selling scores of *Guillaume Tell* and *Faust* smuggled into Belgium, to pay 216 francs to the poor of the town, the cost of the action, and 1,000 francs damages. This sentence is the first of its kind here, and there will, says the *Guide Musical*, be numerous other actions for infringement on literary property.

DARMSTADT.—Carl Brandt, the celebrated stage-machinist, to whom operatic representations in Germany have for some years been so deeply indebted, died here in Christmas week. He had a large share in the mechanical marvels which distinguished the *Nibelungen* performances at the Bayreuth Festival-Stage-Play-House, and the plans of the machinery and mechanical effects in Wagner's new work, *Parsifal*, are also his.

BERLIN.—Another musical treat was afforded on Saturday, Jan. 7, by Hans von Bülow, who, with his Meiningen orchestra, gave a Mendelssohn concert in the Singakademie, which was attended by the Crown Prince and Crown Princess and others of the Court. The Scotch Symphony was received with much applause, and Mr G. F. Hatton, a young Englishman, elicited warm praise for his *capriccio brillante* on the pianoforte with orchestral accompaniment. Herr Rubinstein, who was present, was an attentive listener. What between Mme Albani and Mr Hatton, the musical reputation of England is beginning to find defenders here.—*Times Correspondence*.

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Thorpe Hamlet, Norwich, February 23rd, 1881.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Queen's Crescent, Haverstock Hill, London, March 5th, 1881.

DEAR SIR,—Some time since, being greatly fatigued with over-work and long hours at business, my health (being naturally delicate) became very indifferent. I lost all energy, strength, and appetite, and was so weak as to be scarcely able to walk. As you are aware, I sent for a dozen of your Extract of Meat and Malt Wine, which, in a few days, pulled me up marvellously. Three or four glasses of it daily have quite altered and restored me to better health than ever, "without the assistance of a doctor." I am now giving it to my son, twelve years of age, whom we have always thought consumptive, and from a puny, ailing boy, he seems to be fast growing into a strong, healthy lad. Enclosed you have cheque. Please send me two dozen of the "Extract." With thanks for your prompt attention to my last, I am, Sir, yours truly, GEORGE A. TYLER.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Grayspound, February 25th, 1881.

Mrs Coulson thanks Mr Coleman for the book and stamps, and she has no doubt but that "the tonic" is a good one. Mrs C. encloses twelve stamps for basket. Mr Coleman.

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